

MUSIC INTEGRATION IN THE KINDERGARTEN CLASSROOM: AN ETHNOGRAPHIC CASE
STUDY

by

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CERTIFICATION OF PROJECT WORK

We, the undersigned, certify that this project entitled MUSIC INTEGRATION IN THE KINDERGARTEN CLASSROOM: AN ETHNOGRAPHIC CASE STUDY by Stacie K. Gronski, Candidate for the Degree of Master of Science in Education, Curriculum and Instruction in Inclusive Education, is acceptable in form and content and demonstrates a satisfactory knowledge of the field covered by this project.


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Abstract

This ethnographic case study focuses on the use of musical teaching techniques in one general education kindergarten classroom in a rural school district in the Northeastern United States. It explores the importance of using music in the general education classroom, and reasons why it should be used. It is an attempt to answer the question, “What does a musically rich general education classroom look like?” The main participant of this study was a general education kindergarten teacher/self-taught musician who uses music in almost every aspect of his daily teaching. The findings of this study show how this master teacher effectively utilizes music in the general education classroom in a way that actively engages his students in their learning.

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Introduction

The primary goal of educators has always been simply to educate – to pass knowledge on to their students. Not every child, however, learns in exactly the same way. If the educator only teaches, or passes on his or her knowledge, in one way (e.g. lecturing), the students who learn best in a different context (e.g. kinesthetically, through hands-on activities) will fall by the wayside. Shepard (2004) believes that by teaching the curriculum to a variety of learning styles, preferences and strengths, the students will be able to express their abilities and intelligences in multiple ways, allowing them to participate in their learning on many different levels. Unfortunately, many of the people who determine the curriculum are unaware of this. According to Beveridge (2010), because only mathematics and literacy skills are measured by Annual Yearly Progress (AYP), schools have no incentive to test any other subject, despite the fact that the arts may be tested under No Child Left Behind (NCLB) as funds permit. Ambrose, Lang and Grothman (2007) state that NCLB represents a “particularly onerous and insidious, ideologically driven set of constraints on teacher creativity” (p. 61). If NCLB is putting constraints on teacher creativity, what kinds of constraints are then being forced on the students’ creativity? The emphasis of NCLB on what is described as core courses runs the risk of significantly narrowing the curriculum.

This narrowing of the curriculum would appear to be in direct contradiction to the theory of multiple intelligences, developed by Howard Gardner. Originally seven, as defined in Gardner’s book *Frames of Mind* published in 1983, he has since added an eighth intelligence and has recently been considering a ninth (Aborn, 2006). One of the original seven intelligences as defined by Gardner is the musical intelligence. To those who hold similar beliefs to Gardner, believing that children (and human beings in general) learn in different ways, this theory is one

explanation of how the mind works and how educators should tackle this issue.

The musical intelligence is often misinterpreted by those who have not studied Gardner's theory closely. Many educators think that, in order to engage the musical intelligence, all they have to do is teach the students a short song or a chant about a topic and it will help the students learn. This, unfortunately, has the potential to hinder the students' learning rather than promote it, as the musical intelligence is barely being engaged at all. This is a significant problem in education today, as almost all educators are guilty of having done this on at least one occasion within their classrooms. If a general educator is determined to incorporate music into the general education classroom and engage the students' musical intelligences, then it is important for those educators to research, learn and understand the correct and appropriate ways of doing so in order to promote the students' learning and genuine understanding. According to Hoi Yin Bonnie and Ebbeck (2011), early childhood teachers are expected to integrate music into the curriculum in order to enhance the holistic development of the students. There are many teachers trying to teach their students in a multiple intelligences-oriented classroom, and others who would like to start doing so. The importance of this research is to provide these teachers with the information they need in order to engage the students' musical intelligences in an appropriate and effective way.

What has driven my need for further research on this topic is my own personal experience in education: as a learner, as an observer, and as an educator. As a child, I experienced many of my own teachers trying to make up songs or chants on new concepts, hoping to spark the students' interests and help us learn. I have also observed, as a pre-service teacher, several cooperating teachers do the exact same thing. As the adult observer, however, I was better able to see what little effect it really had on the students' learning; something was not coming together

for them. As an educator, I admit that even I have tried incorporating music into my own lessons, with a less than complete understanding of how to get the students to analyze it and absorb the necessary information.

I am an educator by trade, but a musician at heart. I have always learned best through music, although I can list a plethora of my former classmates who did not. This is the most important realization I came to before discovering Howard Gardner and his theory of multiple intelligences. Understanding that there are different “intelligences” within each one of us has sparked my interest as an educator. Knowing that there is a specific musical intelligence has sparked my interest as a musician. It made me want to understand more about how I can combine my two passions in life: music and teaching. The importance of this research to me is focused around how educators can and should incorporate music into the general education classroom in a way that truly benefits the students' learning, as well as keeps them engaged in the learning process. According to Patricia Shehan Campbell (2010), children “think aloud through music” (p. 4); they socialize, play, show their emotions, and even move their bodies in rhythmic ways. Campbell’s (2010) most intriguing question is one that strikes me in a very personal way: “...do all children carry within them musical gifts – songs, musical ‘urges,’ and thoughts about music – at the edge of their consciousness?” (p. 3)

There is one problem in particular that had not yet been solved in my experiences, and it was the focus of this study. Specifically, what does a musically rich early childhood classroom look like, and how does the teacher describe the experience and impact of developing such a classroom? This ethnographic case study took a close look at one kindergarten teacher’s everyday teaching styles, distinctively focusing on his regular use of music within the general education curriculum. The study also included field-based comments and responses to a number

of predetermined questions from this teacher about his music utilization and how he feels music impacts his students' learning, as well as insights gathered from field-based classroom observations. Prior to beginning my on-sight observation, I reviewed the literature on multiple intelligences, synosia, developmentally appropriate practices in kindergarten, and suggestions for beginning music integration.

Literature Review

Howard Gardner has suggested that schools should be encouraging students to discover the areas in which they have a particular strength (Fowler, 1990). He explains this with his theory of multiple intelligences, a series of different intelligences that each person possesses. Some intelligences are more refined than others in an individual; the more refined intelligences are where that person's strengths lie. Gardner's musical intelligence is one that is closely and uniquely connected to each of the other intelligences, making it distinct from all the others (Helding, 2010). Gardner (2006) explains that because certain parts of the brain "play important roles in the perception and production of music" (p. 9), musical skill qualifies as an intelligence. Many people have been known to excel in multiple subject areas simultaneously. Robert Root-Bernstein (2001) calls this phenomenon "synosia," arguing against Gardner's theory with his belief that intelligence can be transferred from one discipline to another and is not as separated as Gardner's theory appears to suggest. Synosia is often seen between music and another subject area. Consider this fact found by the National Association for Music Educators: "Kids who are actively engaged in music programs score 100 points higher on their SATs" (Hellwig, 2005, para. 3). This suggests that introducing children to, and keeping them engaged in, music throughout their schooling may have a positive impact on important state and national exams.

Howard Gardner's theory and Robert Root-Bernstein's phenomenon express differing

views regarding music's effect on how students learn, and its utilization in the general education curriculum. Many educators refer to developmentally appropriate practices for kindergarten-age students, while some simply request suggestions as to how to begin to solve this problem. The following literature examines the writing on musical intelligence and its role in an early childhood setting.

Howard Gardner's Theory of Multiple Intelligences

Howard Gardner's theory of multiple intelligences currently includes eight separately defined intelligences: verbal/linguistic, logical/mathematical, bodily/kinesthetic, spatial/visual, musical, interpersonal, intrapersonal, and naturalistic (Aborn, 2006). Gardner has occasionally provided several examples of the individuals who excel at each specific intelligence; for example, a poet is said to be strong in the linguistic intelligence, while a scientist is strong in mathematical, and a composer is strong in musical (Dickinson, 2002). The musical intelligence is unique in the fact that it can be correlated with each of the other intelligences. Music itself consists of visual/spatial (seeing the notes on the page), linguistic (being able to read the notes), mathematical (counting, time signatures, meter changes, etc.), and kinesthetic (the body must move in order to make music) components, for example. Gardner himself has expressed the fact that the musical intelligence and the linguistic intelligence structurally run nearly parallel to each other (Smith, 2008a). Mettetal, Jordan and Harper (1997) state that the verbal/linguistic intelligence refers to the ability to use words effectively, which includes a certain sensitivity to the sounds and rhythms of words; the mere appreciation of the realization that words have a specific rhythm is a small connection to the musical intelligence in itself. The fact that music contains elements from each of the other intelligences shows how versatile this intelligence can be. The fact that the musical intelligence runs so similarly to the linguistic intelligence suggests

that the proper engagement of the musical intelligence may further students' linguistic learning.

The role of the musical intelligence in the classroom was investigated at the elementary level in central Florida, in a study by Susan Mills (2001). Central Florida Multiple Intelligences elementary schools were categorized by their characteristics most closely related to the curricular design models defined by Campbell, Campbell and Dickinson (1999). One elementary school was chosen from the multimodal category, and the teacher from each of four classrooms within the school opted to participate in the study. The purpose of this study was to examine and observe the role of the musical intelligence in each of these four participating multiple intelligence classrooms. The findings identified that focus music, or background music, was one of the most prominently used technique for incorporating music in the classroom. The single most frequent musical activity used in these classrooms, however, was singing. Unfortunately, these types of experiences were proven not to teach musical content, musical concepts, or even singing skills (as the teachers always led the singing in a register far below that of the range of the students) to the students in this school in a meaningful way.

There is a phenomenon, called the Mozart Effect, that could support the use of "focus music" in classrooms. Mozart's compositions have been said to "exercise" the brain, and have actually been shown to temporarily raise students' spatial IQ when listened to for as little as ten minutes – this is what is known as the Mozart Effect (Anderson, Marsh, & Harvey, 1999). Mozart's music is able to prepare the brain to perform the certain type of brain activity necessary for complex mathematical and scientific thinking (Anderson, Marsh, & Harvey, 1999). Listening to Baroque music has been shown to relax students, with consistent beats of only 55-70 beats per minute, which is a normal human pulse rate at rest; the music relaxes students by causing the brain to slow the pulse rate to match that of the music, which reduces the levels of stress and

tension in the students (Anderson, Marsh, & Harvey, 1999). Students as young as kindergarten age, however, may become easily bored if Mozart is playing constantly in the background; Gaetan Pappalardo (2010) suggests that with focus music, teachers should meet the students halfway, and mix up the classical music with other types of instrumental music once in a while. He also warns that the music should almost always be purely instrumental, so that the students are not distracted by a singer's voice – unless the lesson is based on the lyrics (Pappalardo, 2010). As for Mills' (2001) findings regarding singing in the classroom, Maurice Elias (2009) reiterated what he had heard in an interview, that music activates the language, hearing, and rhythmic motor control centers of the brain all at the same time. He also mentions the fact that words put to song are often much easier to remember, and brings up the example of the ABCs song, in regard to the fact that once learned, most people will never forget it (Elias, 2009).

However, one cannot fully dispute the findings of Susan Mills' (2001) study based on these few examples alone. Is there something that Gardner may have missed when defining his theory to educators, such as how to incorporate the different intelligences together in a meaningful way to the students? Robert Root-Bernstein has defined a whole new phenomenon, in musical terms, to explain how he believes children can learn and understand new concepts, which goes against Gardner's separate intelligences theory. He describes how he came to invent this new phenomenon, and what he intends it to mean to the world of education.

Robert Root-Bernstein's Phenomenon of Synosia

Robert Root-Bernstein (2004) has expressed his belief that the arts and sciences are integrally connected – but he fears that this connection is being lost as time goes on. Root-Bernstein has defined a new phenomenon he terms synosia. He named it as an analogy to synaesthesia, which is a neurological concept referring to the phenomenon that occurs when a

person experiences some sort of sensation in one sense when another of the five senses is stimulated, such as hearing a bell ringing when eating an apple (Root-Bernstein, 2001). Root-Bernstein explains the connection between synaesthesia and music by the fact that a person can “know” something in several different ways at the same time, such as the fact that a gene sequence could be seen by one person as music, chemistry, and a set of alphabetic letters simultaneously (Root-Bernstein, 2001). He further explains that music can simultaneously be “kinesthetic, emotional, analytical and sensory” (p. 65), which is why it fits so well into his phenomenon of synosia. Much of Root-Bernstein's (2001) phenomenon has been focused around the fact that many of the most influential scientists and mathematicians, including Albert Einstein, Rene Leannec, Rolf Nevanlinna, and Hermann von Helmholtz, either had musical backgrounds or thought in musical terms before converting their findings into written contributions to their respective scientific fields. Sir Ronald Ross (Root-Bernstein, 2010) and Werner Heisenberg (Root-Bernstein, 2007) each made clear that, although they pursued other, more scientifically based careers, music was an integral part of their lives. Ross pursued a career as a military physician, at the persistence of his father, but he still made time to take up the flute, piano, and composition – as well as clay sculpting, playwriting, and “extended excursions” into mathematics (Root-Bernstein, 2010, p. 165). Heisenberg almost made piano performance his career, but thought that physics held more opportunities for him to make his “mark on the world” (Root-Bernstein, 2007, p. 483).

Claire Detels (2002) seems to share a similar viewpoint on the idea of music and other subject areas being linked together, which she states within her “soft-boundaried paradigm” (p. 4) of music in general education. Detels (2002) views music as a social practice linked to many other “human activities and values,” rather than as an activity meant to be distinct and separated

from the others (p. 4). Her vision is to create a music curriculum with stronger ties to the other subject areas, including language, math, science and social studies (Detels, 2002). Music is the subject she believes suffers the most from what she calls “excessive specialization” (Detels, 2002, p. 17). One of her explanations for this is that teachers, particularly literacy and social studies teachers, “cannot teach what they themselves have not learned,” and this is one reason why music is often never used in the general education curriculum (Detels, 2002, p. 12).

According to Jackson, Gaudet, McDaniel, and Brammer (2009), the correlation between the musical intelligence, as defined by Gardner, and academic content is more relevant to the students when presented in an educational setting. However, the lack of confidence among primary and pre-primary teachers in teaching music relates to Claire Detels’ (2002) explanation as to why music is often missing from the general education classroom (Baker, 2007). Baker (2007) also suggests that there is a possible relationship between those who have had a negative experience or background in music, and the confidence to then teach music to others. If it is proven to be beneficial to students to incorporate music into the general education curriculum, then it is time for these teachers to face the fear of the unknown musical world for the benefit of the students. However, how does a teacher know if it would be beneficial to the students to incorporate music, and what strategies are most effective? It comes into question, after reading about both Howard Gardner’s theory and Robert Root-Bernstein’s phenomenon, whether either of these views relates to a developmentally appropriate practice at the kindergarten level, although there are differing views about what qualifies as developmentally appropriate for students in this age group. What is developmentally appropriate in regards to music in the classroom for kindergarten students?

Developmentally Appropriate Practice in Kindergarten

Developmentally appropriate practice for kindergarten-age students seems to be a relatively controversial topic. While many teachers view kindergarten as a time and place for students to play and grow socially, district and state academic demands are putting stress on these teachers to substitute academics for play. The main question here is simple: What is developmentally appropriate for four to six year old children?

Ray and Smith (2010) believe that district and government pressure force teachers to focus more on academics rather than fostering the creative thinking, pretend play, and free exploration for which kindergarten was originally designed. However, it is also mentioned that kindergarten has become the first introduction to formal schooling for almost all children, and it is in kindergarten that children learn the skills necessary to build the foundation for their future school success (Ray & Smith, 2010). Is it developmentally appropriate to follow what the districts and the government are forcing teachers to do with the students academically, or is it developmentally appropriate to allow students to master skills in their own time through their own means, such as through play, social interactions, and physical activity?

There are five “global” dimensions of developmentally appropriate practice, according to Miranda (2004): creating a caring community of learners, teaching to enhance development and learning, constructing appropriate curriculum, assessing children’s development and learning, and establishing reciprocal relationships with families. Positive recognition of individual students by name can foster the creation of a caring community of learners. In order to promote emotional and social health in these young learners, as well as make the difficult transition into formal schooling much more constructive, a positive kindergarten teacher-student relationship must be established (Ray & Smith, 2010). A simple way to do this is to always refer to the

students individually and by name, and incorporate the students' names into the curriculum, such as into songs sung in the classroom.

To enhance development and learning, a kindergarten teacher must understand that play and exploration are integral components of a child's development (Miranda, 2004). According to Gallant (2009), studies have been performed involving surveys completed by kindergarten teachers from Vermont and Michigan – one study was performed in 1992 (involving only teachers from Vermont) and analyzed by Gallant, while Gallant performed a secondary study (involving both Vermont and Michigan teachers) in 2009. The results show that these teachers believe that there should be a more child-centered orientation in the kindergarten classroom, and they are frustrated by the dramatic shift that has taken place within the last 20 years from play and activities selected by the children, to intense literacy instruction with nearly no free or creative play.

In accordance with the third dimension, constructing appropriate curriculum, Miranda (2004) defines it as the choices teachers make in the curriculum, whether the teacher adapts an existing curriculum or creates his or her own. This relates to the content of the curriculum, which should focus on the child as a whole, as well as the teacher's ability to modify the curriculum as needed due to student response (Miranda, 2004).

The fourth dimension, assessing children's development and learning, can include such assessments as observation of development, description of children's behavior, collections of work products, and opportunities to demonstrate performance (Miranda, 2004). The fifth and final dimension, establishing reciprocal relationships with families, seems much easier than it actually may be, as it requires cooperation from both the teacher and the families. The teacher must seek an understanding of each child's broader culture, while showing sensitivity and respect

toward the families' goals and choices made for their children (Miranda, 2004). Open, honest, and two-way communication between teachers and families is a very important piece in ensuring each child's academic success, and according to Miranda (2004), a relationship such as this between the teacher and a child's family can foster the teacher-student relationship in a positive way. These five global dimensions have provided one definition as to what developmentally appropriate practice is. What can kindergarten teachers do in order to promote such developmentally appropriate practice in the classroom?

Although more evident in a full-day kindergarten program than a half-day program, it is important that there is a differentiation in kindergarten instruction for a variety of learning styles (Ray & Smith, 2010). Hoi Yin Bonnie and Ebbeck (2011) state that music is "well-recognized as one of the essential elements in young children's development" (p. 75). One way to foster this is to provide opportunities for learning incorporating the different intelligences as defined in Howard Gardner's multiple intelligences theory (or to combine learning styles to promote Robert Root-Bernstein's synosia phenomenon). Another way is to remain flexible in the teaching of the curriculum and to modify it as necessary depending upon the responses of the students, as mentioned by Miranda (2004). A third suggestion would be to incorporate more physical activity into the curriculum in order to promote the physical, as well as mental, health and wellness of the students (Bagby & Adams, 2007). Gardner (1983) has noted that children have a difficult time producing music, in particular singing, without finding themselves engaged in some form of physical activity that accompanies the music. Increased physical activity has been shown to be associated with better academic performance for students (Bagby & Adams, 2007). Bagby and Adams (2007) also suggest that sedentary activity (such as sitting inactive at a desk for long periods of time) should be reduced as much as possible. Root-Bernstein (2001) has a similar

view to Gardner's regarding this suggestion, stating that the body must move in order to make music. The question of how to incorporate such music into a developmentally appropriate academic paradigm is one that has been answered by Copple and Bredekamp (2008, 2009).

According to Copple and Bredekamp (2009), there are several ways that music can be incorporated into the curriculum, that remain developmentally appropriate for kindergarten students. It is developmentally appropriate for music to be integrated into the other subject areas, such as using music to teach new vocabulary in literacy or counting beats in mathematics – even for learning about different cultures through the music and instruments listened to during the social studies block (Copple & Bredekamp, 2009). Movement activities set to music can engage the students in recognizing and following rhythms (Copple & Bredekamp, 2009). It is developmentally appropriate to incorporate curriculum and experiences that actively engage children, and one of the easiest ways of doing this is by introducing an integrated curriculum – incorporating music, and even the other arts, into the general curriculum (Copple & Bredekamp, 2008).

“Musical scientists often make scientific use of their musical training and interests” (Root-Bernstein, 2001, p. 64). One question that this quote brings to mind is, how can educators train students to make use of their multiple talents and interests (in this case, their interest in music) to help them excel in other subject areas in a developmentally appropriate way? Many authors have attempted to discover just that, although many of these attempts simply remain as suggestions or recommendations rather than proven results. These suggestions and recommendations, however, can be seen as a good start to further research efforts.

Suggestions for Beginning Music Integration

“Too often, children's musical experiences are harnessed into sit-and-listen events...For

many children, music is at its most fulfilling extent when it has been kinesthetically felt, such that their ears, minds, bodies, and ‘hearts’ function as a single entity” (Campbell, 2010, p. 250). Detels (2002) has stated that general subject teachers are unable to incorporate music, as well as the other arts, into their teaching, despite the fact that they should be of “central concern,” especially in subjects such as social studies and language arts. One possible solution to this concern is for educators to teach the students a unit in an interdisciplinary manner, where music is one of the multiple entry points used to extend and further the students' understanding of the new concept (Kassell, 1998).

According to Brualdi (1996), supporters of Howard Gardner's theory suggest that testing formats be changed, as multiple choice, short answer and essay questions only allow the students to show what they know in a predetermined manner. Brualdi (1996) further explains that an approach to assessment that stays more true to Gardner's theory is an approach that allows the students to explain what they know, in their own representation, using the different intelligences, such as portfolios, journals, or creative tasks.

Another suggestion is to encourage the learning of a musical instrument. According to a study performed by Wyverne Smith (2008b) in which 46 professional musicians were surveyed, 44 of those professionals admitted that the addition of musical instrument lessons to their general education had the impact of increasing their enjoyment of childhood. Encouragement of musical creativity is one of the three main roles that Smith (2008b) designates to early childhood educators.

Peter Hackbert (2010) suggests improvisational exercises for fostering the students’ creativity. He states that making things up is a “creative act,” and it is critical to human evolution (Hackbert, 2010, p. 10). One way that this could be incorporated into the general

curriculum is to have the students listen to instrumental music and write lyrics to the melody, or even write in a journal about how the music makes them feel. Another way is to bring in several musical instruments for the students to “improvise” on and make up their own melodies and rhythms, either to another song or alone.

Christopher Small (1998) has converted music, as a noun, into a process verb he has termed musicking. Small (1998) has explained that the process of musicking “encompasses all human musical activity, from expert performer to untrained participant” (Campbell, 2010, p. 5). Campbell (2010) delves further into Small’s idea of musicking, stating that the text of a song “presides” over the song’s melody in children’s musicking activities (p. 35). A study conducted by Susan Weinstein (2006) even went so far as to discover the true benefits of incorporating rap, mainly the lyrics (e.g. the text, as mentioned by Campbell, 2010), into the students' learning and understanding. Her study focused on four individuals ranging from mid-teens to early twenties in age, three of whom were siblings. Rap has been viewed in multiple forms, as both poetry and lyrics, which were seen as a venue for identity construction, an outlet for expressing feelings of resistance toward others, and a way to vent confusion and frustration for these students (Weinstein, 2006). The results of this study showed that this form of literacy, mainly done outside of school, can affect the engagement and achievement of the students' in-school performance. Focusing on, rather than quelling, the rap genre can help teachers to understand some of the reasons why students are not responding to the reading and writing asked of them, and to construct an educational environment where, according to Weinstein (2006), “the kind of engagement with learning that one sees among young rappers can develop” (p. 281).

Howard Gardner and Robert Root-Bernstein each have unique ideas about how children can learn through music. Countless others have offered suggestions and recommendations

regarding how to incorporate music into the general education classroom. However, the specific details about how a musically-rich, developmentally appropriate general education classroom should look have been left generally undefined. What does a musically rich early childhood classroom look like, and how does the teacher describe the experience and impact of developing such a classroom?

Methodology

Utilizing music appropriately and effectively in the general education classroom has proven to be difficult for many general education teachers. Teachers may use some forms of music, such as chanting or using recordings, but in an inappropriate way. Some teachers, however, have mastered the utilization of music in the classroom in a way that truly benefits their students' learning, but the outcomes are often said to be the results of some other factor in the classroom, such as the teacher or the setting. I designed and carried out an ethnographic case study in a kindergarten general education classroom in order to answer the following research question: What does a musically rich early childhood classroom look like, and how does the teacher describe the experience and impact of developing such a classroom?

Setting

This study took place in an elementary school in a rural school district in the Northeastern United States. The elementary school serves students from preschool through grade six. According to the New York State School Report Card Accountability and Overview Report for the 2009-2010 school year, a total number of 350 students attended the school. The average class size at that time was 17 students.

I have studied a single kindergarten classroom within this school whose teacher incorporates music into almost every aspect of the general education classroom. This study

observed, documented, and reported the ways in which this teacher incorporates music into the daily routine and curriculum of the classroom.

Participants

The main participant in this study was a general education kindergarten teacher. This teacher is a Caucasian male in his early 30s, who has been teaching for nine years. He has been successfully using music as a teaching tool for his entire career. He is a self-taught musician of 17 years, proficient on multiple instruments including guitar, drums, mandolin, banjo, and bass guitar, as well as singing. His most prominent instruments used in the classroom are guitar and voice.

At the beginning of this study, the classroom also held a student teacher, a Caucasian woman in her early 20s. She had no musical training or background, but led the majority of the academic activities for the first four observation days of the study, including several of the music-based activities.

The students in this class were also participants, although not the main focus of the study. There were 13 total students in the class, six boys and seven girls, all between the ages of five and six.

All participants signed consent forms before the study began. (See Appendices A, B, and C to view the teacher, student, and parent consent forms, respectively.) Both the teacher and the student teacher agreed to participate. Eleven of the 13 students agreed to participate. As the students are under 18 years of age, consent forms were sent home to parents and guardians as well. Of the 11 forms sent home to parents/guardians, nine were returned agreeing to participation.

Design

This study consisted of direct observation and data collection within this classroom over a period of four weeks during the beginning half of the second school semester, from February 27th through March 30th, 2012 (with one week off in the middle, due to school vacation). The study began later than originally planned due to delays in the human subjects application review. The first four days of recorded observation that took place were focused around the student teacher, as she was leading the daily activities during this period. The last 10 days of observation were focused on the general education teacher, as by that time the student teacher had moved on to her final placement and the class was once again in the full care of the general education teacher. This brought the total number of observation days to 14 – four with the student teacher, and 10 with the general education teacher. (See Appendix D for a calendar containing the highlighted observation days.) The purpose of observing the class for 14 days was to be able to observe the students equally during each day of the week, once the general education teacher retained full instruction of the class (two Mondays, two Tuesdays, etc.), owing to the fact that the schedule is different each day due to factors such as out-of-classroom specials (library and gym, for example). The initial four days, observing the student teacher, provided a comparative basis for the observations once the general education teacher took over instruction. (See Appendix E to view the weekly classroom schedule, as provided by the general education teacher.)

Data Collection

I spent the first half of each observation day of the study in the classroom, observing and documenting how the teacher utilizes music, the students' responses and reactions to the music, and the general goings-on during the school day. The observations were recorded using a basic audio recorder, as well as field notes taken in the classroom, which were then typed the

following day. Transcriptions of the first six observation days' audio recordings were also typed the day following each observation. Once patterns in the transcriptions were noted, the following eight audio recordings were not transcribed in full; however, all differences in the daily routine, including different transition songs used and center activities, were typed into a shortened transcription the day following observation. In addition to typing the field notes and transcriptions, I recorded my own personal reflections regarding the day's events – how I felt the lessons went, how I felt the students responded, what I noticed about the teacher's demeanor and general teaching style, and things that I observed in the classroom, such as a specific technique or a certain song, that I would like to use in my own future teaching.

A list of questions for the general education teacher was generated prior to observation. The questions that were not already answered throughout the course of the study through informal discussions with the teacher were then asked during a formal interview with the teacher, held at the end of the observation period. The questions that I chose to ask the teacher were developed in order to gain a better understanding of how this teacher chooses to use music, and to note this professional's reflections on these teaching choices. (See Appendix F for the full list of questions generated prior to observation.)

Data Analysis

At the end of the observation period, all of the data from the audio transcriptions, field notes, and daily reflections was reviewed, in order to discover any emergent themes and commonalities. Similar data from day to day included morning meeting songs set into the daily routine, as well as certain pieces of technology that this teacher incorporates into the curriculum.

Limitations

The most prominent limitation of this study was the fact that it only took place over the

course of a few weeks. More time spent in this classroom could potentially show further data far beyond that of the original study, including the achievement of end-of-year standards by the students and potential comparison between the students of this classroom and the students of the other kindergarten classrooms throughout the school, and even the district, concerning the meeting of the standards by the students. However, the potential benefits gained from the amount of time that I was able to spend in this classroom, mainly observing a professional at work and interpreting his teaching styles, may make a great impact on those teachers who would like to incorporate more music into the general education classroom but do not know how, nor where to start. This study, even with its brief time frame, has uncovered new insights into what this type of classroom can look like, and will be a useful reference in assisting the beginning teacher/musician in developing his or her own music-based classroom.

Another limitation was the time of the school year spent in the classroom. Much more information could have been collected if the study had taken place over an entire school year. It also could have been useful to spend that extra time in the classroom for comparison purposes as well – documenting the differences, particularly in literacy and mathematics, that music has made in the students' development over the course of the year.

Findings

Each day, this classroom is home to a variety of songs, chants, rhythms, and rhymes that facilitate the students' learning. A number of songs are used repetitively every day, while others change based on the students' needs and interest levels. This teacher incorporates a number of effective instructional strategies involving music, as well as integrates music-based technology programs, that engage the students while keeping up with the present-day technological advancements and educational changes currently coming about.

Contextual Factors

Community

The district which houses the classroom in which this study took place is a rural farming district in Western New York. There are only two school buildings located here, both on the same property lot. The elementary school contains approximately 350 students from Universal Pre-Kindergarten through sixth grade. The Junior/Senior High School, located a short walking distance away, contains students from seventh through twelfth grade. The elementary school contains three kindergarten classrooms, one of which was the setting for this study.

This district has been given a recent technology grant, which has allowed the schools to expand the learning experiences for their students in a number of ways. The elementary school classrooms have all been equipped with ceiling-mounted projectors connected to the computers, complete with a number of educational programs. One prominent program is SMART Notebook, which includes a portable SMART Board interactive whiteboard with stylus pen. The school has also been able to purchase a full cart of 30 iPads for student use, as well as a number of individual iPads for teacher use. The school allows certain teachers to research educational “apps” and request that they be purchased in bulk (one copy for each iPad) and downloaded onto the student iPads.

Classroom attributes – physical layout

This particular kindergarten classroom is set up in a rather unique, yet still functional, manner. There are three child-height tables spread around the room: one near the front/hallway door, one in the back kitchen-area corner, and one on the other side of the room near the books. There are numbers all around the room; a printed set of one through 10 are posted on one wall, a set of one through 12 that appear student-made posted along the same wall, a student-made set of

11 through 20 posted across the windows, a calendar chart with days of the month near the carpet, a number chart from zero through 99 posted on the chalkboard near the carpet, and a number line running above the chalkboard where the number of school days of the year are added each day (the last day of the study, the number “133” was added to the line, marking the 133rd day of school so far this year). The carpet itself has the numbers one through 10 running around the middle of it. Right in the middle of the room is a class-built igloo, with a frame built using PVC pipe and the full outer layer made from plastic wrap, made earlier in the year during a unit on penguins. The students use this igloo for independent reading. Several laundry baskets are perched near the computers for students to pull down and sit in for independent reading as well. There are five computers for student use during centers (although during the course of this study, only four were functioning).

Letters and sight words are posted around the room, nearly as wide-spread as the numbers: the carpet contains the alphabet around the perimeter; the alphabet, including uppercase and lowercase letters, as well as a picture of one thing beginning with that letter, is posted above the chalkboard; sight words are posted above the computers, near the reading table, for students to refer to; color words are posted in the corner behind the reading table; and a set of letter cards, where the vowels are a different color than the consonants, is posted on the bathroom door in the back corner of the room.

There is a pocket chart in the back of the room near the art center with each of the students' names, and every morning each student has morning work, which they take from behind their name, complete, and show the teacher before they can play. There is a “Good Ideas” list in the front of the room near the carpet, with the following rules: “listen to adults; use walking feet; clean up your mess; keep your body to yourself; use an inside voice; and if you

need to, wash your hands”. In the reading area there is a small separate bookshelf which holds the themed books for each unit. During the duration of this study, the school was celebrating Dr. Seuss’ birthday as well as the theatrical release of “The Lorax” in theaters, so this small bookshelf was full of Dr. Seuss books. Posted on the chalkboard near the number chart is a “Lost Teeth” chart, where the student’s name and the date of the lost tooth are recorded throughout the course of the year. There is even a class pet – a turtle named Flick – whose tank resides in the teacher’s corner.

There is an art center near the reading table labeled “Light Bulb Lab,” with a variety of materials to foster creativity. On the opposite side of the reading table, there is an art easel complete with extra paper, several spare smocks, paint, brushes, and construction helmets with paintbrushes taped to the front for “head painting.” There is a sand table near the back door, which leads outside to a small courtyard with a playground for the younger students (on the other side of the school, there is a larger playground for the higher grades to use). There are many different types of toys around the room for free play as well as for use in centers, including wooden blocks, cardboard blocks, puppets, and linking logs. The kitchen area is located near one of the back corners of the room, including a wooden stove and a plethora of plastic food – including at least four to five different types of sushi, as well as the more “usual” items like fried eggs and pasta.

There are materials all around the room that reflect what programs the school uses to instruct the students. There are *Everyday Mathematics* materials around the room. The students use *Handwriting Without Tears* journals during their morning writing center. The morning reading center holds each week’s *Scott Foresman* collection of books for the students to revisit during independent reading; after the week’s selection has been read throughout the week during

the reading center, the books are added to the reading shelf. The teacher does not have a full-size desk of his own, at his own request; he has a small desk with his computer on it, complete with a pull-out keyboard shelf and two shelves underneath for things like a stapler, tape, post-it notes and scissors.

Some of the first things noticed upon walking into the classroom on the first day of the study were the music-related additions to the room. The teacher uses a guitar on a daily basis in this classroom, and he has it hanging on the wall in the circle/calendar area, where it is easily seen and easily used. There is a conga located near the teacher's corner (on one end of the carpet), and a djembe, which is a hand drum typically made in Africa, near the computers (on the opposite side of the carpet). Several books housed on the bookshelf are colorful and easily seen across the room: "Pete the Cat: I Love My White Shoes," and "Pete the Cat: Rocking in My School Shoes," both written by Eric Litwin, each have stickers on the front with directions to get a "free song download" from the website, which are full recordings of the books including the songs; the original copy of the book "What Will You Wear, Jenny Jenkins?" by Jerry Garcia and David Grisman, which also resides on the shelf, came with a cassette tape containing a recording of the song that accompanies the book; and "Sing a Song of Mother Goose" by Barbara Reid also resides on the shelf, with all the classic "Mother Goose" rhymes inside. The computer program that is used during morning literacy centers, the *Waterford Early Learning Program*, is a music-based literacy program that uses songs and rhymes to practice the students' literacy skills while keeping them engaged in the program. There is an instrument box that is brought out on occasion, filled with an assortment of small instruments, used for dramatic readings of books, including: bongos, maracas, tambourines, triangles, sand blocks, hand jingle bells, guiro sticks, rhythm sticks, cymbal sticks, and claves.

Found on the teacher's bookshelf, located in the back of the room near the reading table, were several other books of interest. "The Definitive Children's Song Collection – Easy Piano," by Hal-Leonard, was one of these books. Three others found there are parts of the "Phonemic Awareness Songs & Rhymes" series by Creative Teaching Press: the Fall, Winter, and Spring editions of the series were found here. The way that this classroom was arranged seemed to benefit the students' independence as well as cooperation between them.

Student demographics

There are 13 students in this class – six boys and seven girls. All 13 of the students are Caucasian, between the ages of five and six. Ten of the 13 students are recipients of free or reduced lunch. Two of the students are enrolled in a speech improvement program; however, none of the students have Individual Education Plans (or IEPs, which are a part of an overall strategy designed to deliver individually appropriate services based on the needs of students ages 3 and older as defined by IDEA) or 504 plans (which refer to Section 504 of the Rehabilitation Act and the Americans with Disabilities Act, which states that no one with a disability can be excluded from participation in a federally funded activity or program including schooling; the 504 plan explains to such programs and schools the accommodations or modifications that the student will need in order to have the opportunity to perform at the same level as his or her peers). Nine of the students in this classroom agreed to participation which also had parental consent forms returned, all agreeing to participation. Therefore, any student-related information presented after this point will be focused on those nine students only.

The students in this class each have unique temperaments and personalities, as all children do. These students, for the most part, work very well together. Based on the moods of the day, there is always the occasional pair of students who do not get along during a group

activity; however, this happens in every classroom. The students are often heard tapping out rhythms with their fingers, singing a familiar melody, even making up their own songs to accompany their play.

Teacher demographics

The general education teacher in this kindergarten classroom is a Caucasian male in his 30s, who has been teaching for nine years. He has been successfully using music as a teaching tool for his entire career. He is a self-taught musician of 17 years, proficient in singing as well as on multiple instruments including guitar, drums, mandolin, banjo, and bass guitar. The most prominent instruments used in the classroom are guitar and voice. He is color blind, yet he is still a very skilled oil painter, and mixes his own paint with white to make different shades.

This teacher incorporates a number of music-based strategies into the curriculum. He uses some strategies every single day, while others are incorporated every week or on occasion. He also incorporates several music-based technology programs that further the students' learning.

Music Integration in the Daily and Weekly Schedule

Daily schedule and morning meeting integration

In the kindergarten classroom, music can easily be integrated into any type of morning meeting routine. In this classroom, soft music is often heard playing over the speakers during the students' morning free play time. When it is time for the day to begin, the teacher is observed grabbing his guitar and playing a song to encourage the students to clean up – which begins with one basic line, before he starts improvising and personalizing the song with specific student names and what they are (or should be) doing. (See “Everybody, Everywhere” in Appendix G for the basic line of lyrics used in this song.)

This teacher's version of morning meeting is riddled with songs. He has the class sing a "Good Morning" song to begin. Then, after briefly going over what the date is, they begin a series of songs, one after the other: "Today/Yesterday/Tomorrow," followed by "Days of the Week," and ending with "What's the Weather?" (See Appendix G for lyrics to each of these four songs.)

Music is used on a daily basis in a number of other situations as well. During the literacy block, the students use a computer program called the *Waterford Early Learning Program*. Also, transition times hold a place for a number of songs and rhymes used every day: "Hands To My Side" (see Appendix G); "Everybody Line Up" (the words "everybody line up at the door" sung in a rhythmic melody); "Everybody Clean Up" (the words "everybody clean it on up," sung in the same rhythmic melody as the previous song); a call and response where the teacher sings "Are you ready?" and the students respond "Yes, we are ready!"; and the "Calming Rhyme" (see Appendix G). The "Are you ready?" call and response, as well as the "Calming Rhyme," were added to the daily routine during the course of this study, showing that new rhythms and melodies can be introduced at any time during the school year.

Weekly or occasional integration

Each week, the students are subjected to a number of different things. For example, the students in this classroom have half-hour sessions of art, library, computer lab, gym, and music specials throughout the course of the week (see Appendix E for the weekly schedule, as provided by the general education teacher). These students used to have two separate half-hour music specials per week, but one had to be removed from the schedule. In order to make up for the lost half hour of music per week, the general education teacher in this class decided to fill the second half-hour music special time with what he calls "Musical Expression" (see the Monday schedule

in Appendix E). The teacher engages the students in a number of musical activities during this time each week, rather than choosing to fill that time with another type of activity.

During the four observation days when the student teacher was leading instruction, it was observed that she often gave the students a choice of what songs to sing each day, but she would give students a choice between two or three songs that had not been sung in the past week to keep them cycling through. Once the general education teacher was once again leading instruction, several familiar songs were heard at least once per week: “Apples & Bananas”; “London Bridge”; and “5 Little Ducks” were some of the students’ favorites.

Technology and Music

Audio books

Throughout the course of this study, several different audio books were seen and heard. “What Will You Wear, Jenny Jenkins?” by Jerry Garcia and David Grisman is a favorite of the general education teacher. The original copy of the book came with a cassette tape containing the book and song recording. “Pete the Cat: I Love My White Shoes” and “Pete the Cat: Rocking in my School Shoes,” both by Eric Litwin, were often seen being read by the students during independent reading. There are free recordings for both books that can be found online, which were both played several times during this study. While each recording was playing, students were observed to be walking around with the book, following along with the story; playing “air instruments”; and all students were singing along. Another favorite recording in this classroom, that can also be found online for no charge, is “The Day the Library Went Wild,” by Jay Mankita. Although the book did not contain actual songs, the reading itself is based entirely around rhythmic rhyming.

iPad

The teacher has been granted an Apple iPad for personal use, where he can research educational applications for later download onto the cart of student iPads at the school. He often allows students to use his iPad, as the cart must be signed out and he wants to use it every day. He had recently downloaded an application on his computer that allowed him to synchronize his iPad with his computer, which means that he could run the programs found on his desktop, such as SMART Notebook, using his iPad as the screen. He used the iPad for literacy practice for his students, allowing them to practice making letters and writing words using their fingers on the iPad screen. He has also found a number of other iPad applications that he feels are useful for his students. One such application is called “Singing Fingers.” This application integrates touch with sound. It is essentially a finger-painting application, but in order for the drawing to show up on the screen, the user must use his or her voice (or make a noise, such as play an instrument). It does not necessarily have to be singing – the user can simply be telling a story or speaking. However, because singing a melody is much more connected than speaking a sentence, singing is often the best method. This application allows users to turn their music into a picture. After completion, the user simply glides his or her finger back over a line of the picture and it will repeat the sound, whether a sentence, story, or a melody, back through the speaker.

A favorite application of this teacher’s is “Garage Band.” Using this application, the user can virtually strum an acoustic or an electric guitar, play a drum set, and even create fully orchestrated songs. As the teacher’s main instrument is guitar, he enjoys attaching the iPad to the classroom speakers and strumming the electric guitar.

However, music is not found only in music-related applications. On the very first day of observation, the teacher accidentally tapped the “Angry Birds” application. Immediately upon

starting, although only a few quick notes were heard, one student sitting on the carpet called out “Hey, I play that game at home!” He recognized simply the first five or six notes of the melody heard in the game, and knew exactly where that melody came from.

Other technology and music integration

Music and technology are very often intertwined together. Simply listening to a CD or a record, playing an electric guitar hooked up to an amplifier, or singing into a microphone are all examples of this. In this classroom, there is often soft music playing over the speakers during the students’ morning free play time. They are occasionally allowed to use the microphone, which is hooked up to the speaker system, as well (although under teacher supervision and only during specific activities). One of the students’ favorite songs is called “Silent ‘E’ is a Ninja,” which is a video found online and played on the projector, where the performers sing a song about how the silent ‘e’ in certain words changes the meaning (e.g., changes ‘cap’ into ‘cape’).

The *Waterford Early Learning Program* is used during the students’ literacy block. This program, which has a mathematics and science component as well, is a music-based program that is individualized to meet every child’s unique learning needs. During the literacy block, the students work in small groups at the computers using the *Waterford* literacy program. The program takes the students through a random assortment of activities (it changes every day, from a total of 2,500 lessons including 15,000 different activities, to keep the students engaged) that work on the students’ phonics, vocabulary, comprehension, phonological awareness, and language concepts, such as grammar. There are three basic levels of these reading skills; each child is assessed at the beginning of the program and placed into one of the three levels based on his or her performance. The students in this classroom were often heard, occasionally from the opposite side of the room, singing along with the songs as they were learning them with this

program. Through the use of music and rhythm, the students were learning new, culturally rich vocabulary, increasing their knowledge of letter names and sounds, and improving their English Language Arts skills every single day by using this program.

Technology and music are things that are often found intertwined with each other. However, music can be found intertwined with a number of other areas as well. Literacy and mathematics are two of the most prominent examples, although music can be found in other areas as well.

Effective Instructional Strategies Using Music

Literacy/ELA

This classroom is rarely lacking music that is somehow connected to literacy. The general education teacher has introduced the students to a large number of songs that give the students letter names and sounds practice. Through the use of audio books such as the “Pete the Cat” series, they are practicing reading along, as well as following along, using the book. Songs are a good way to increase students’ vocabulary, as they are given ample opportunities to learn new words with each new song. The teacher once mentioned that rapping can be used for chunking and phrasing, as well as rhythm. Simply using the *Waterford* literacy program alone, the students are practicing letter names and sounds, chunking and phrasing, learning new vocabulary, and working with consonant blends, vowel pairs, and digraphs.

Mathematics

Music is full of mathematics. In reading music, there are measure numbers to follow, different meters, and different tempos. In listening to music, there are beats and rhythms to find. Many components of music incorporate some form of counting, and there are even songs themed around counting. Some songs, such as “5 Little Ducks,” deal with basic math skills, such as

simple addition and subtraction, as well as simple logic. “5 Little Ducks” seemed to be a favorite movement song among the students, as it was seen performed several times during the course of the study. The students would take turns playing the roles in the song: the Momma duck and each of the five “little” ducks (because there are 13 students in this classroom, they would often perform the song twice – the first time with one Momma duck and five little ducks, and the second time with one Momma duck and six little ducks, so that every student could participate). This song deals with simple subtraction and logic, as each time the five little ducks go “over the hills and far away,” one fails to return; the students must subtract one little duck each time they return. At the end of the song, when no little ducks come back and the “sad Momma duck” goes out to find them, this song helps the students with addition as they “add” all five (or six, in the second group) little ducks together, once the “Momma duck” finds them.

Other areas

Music is also easily incorporated into a number of other learning areas, including basic life skills. Cooperation and following directions are both addressed in the “Bear Scare” song, as well as “Bear Hunt.” Using good manners is indirectly addressed in the “Good Morning” song, sung every day in this classroom. Especially for young children, repetition and routine are important in keeping them on-task, and using music (such as the song routine during morning meeting in this classroom) is a good way to do that. There are learning opportunities that come up when using music; for instance, some kindergarten students are coming to school for the first time and do not yet know the days of the week – which is one reason why the “Days of the Week” song is sung in this classroom every morning. As previously mentioned, transition times provide an ample opportunity for music integration; this classroom teacher used six or seven different songs and rhymes every single day to signal and smooth transitions between activities.

Music allows the students to use their imaginations and freely express themselves; one specific example of this was heard one day while outside on the playground, where three students were overheard singing a song they were improvising about the sunny weather, which lasted about 10 minutes. Music can be used to teach the students about the other main subject areas as well; “Bear Scare” as well as “Bear Hunt” can be used to teach the students new vocabulary words regarding history and geography, and the general education teacher even taught the students a song about bubbles (as they were finishing a unit on bubbles during their science/GEMS block). Music is an excellent way to get the students’ “jitters” out – they are still children, after all, and they sometimes need to “Shake [their] Sillies Out” or take a relaxing (imaginary) walk under the “London Bridge.” Certain songs can even be used to teach students morals; this general education teacher’s favorite book/song for this purpose is “Hey Little Ant” by Philip and Hannah Hoose.

Music is one of the easiest things to integrate into any subject area, as long as it is done in an appropriate manner. As this general education teacher has become so proficient at doing just that, he was asked a number of informal questions, in order to enlighten others on his choice of music and his insights on bringing music into the general kindergarten classroom.

Teacher Interview

Before the research period began, a list of questions was generated that were meant to reveal the thinking behind this general education teacher’s decisions to use music in the classroom. Some of the questions were answered during the course of the study, while others were directly asked at the end of the research period in a formal question-and-answer session. (See Appendix F for the full, formatted list of questions generated.) The following are the teacher’s responses to each of the questions.

This teacher believes in Howard Gardner's idea of multiple intelligences. He stated that if no opportunity is given to the students, there is no knowing what they may be good at outside of academics, no knowing where their strengths lie, or what brings them out of their comfort zone or their "shell." He believes that it is worth observing what music does to people, to children, and even other organisms – it was noted that the class pet turtle even came out of HIS shell and reacted to the music that the teacher used. The teacher once mentioned a Japanese water study worthy of further research, where the researchers played different genres of music to water as it was freezing; each type of music resulted in altered crystal patterns forming as the water froze.

This teacher believes that songs increase students' vocabulary. (It should be mentioned that during the research period, a few of the students would use semi-advanced vocabulary terms that even the researcher doesn't use in everyday conversation; when asked how they learned these words, the students would answer "I learned it in the [enter name] song.") The teacher was observed rapping a rhyme about colors to a student one day; he then stated that rapping is a good way to teach chunking and phrasing, as well as rhythm. However, as much of a music advocate as this teacher is, he still mentioned that the alphabet should not be taught in order, and especially not by using the alphabet song alone. Although he thinks the song is "cool," he does not believe that the song teaches anything about the individual letters; it is often stated that many children come to school thinking that "lmno" is all one letter, because of the format of the alphabet song. He occasionally played the alphabet song for his students during the course of the study, but the students had already learned about each individual letter in a different way; this song is now just a fun reward for them as a transition song.

It was observed that, each morning, the teacher would pick up his guitar and play the

song “Everybody, Everywhere” (see Appendix G) – and every morning, at the very first strum of the guitar, the students would immediately begin cleaning up. One morning, a student saw the teacher moving toward the guitar, looked at the clock, and watched the teacher grab the guitar. Before the teacher played a single note, the student called out “Hey guys, it’s time to clean up, Mr. [teacher’s name] picked up his guitar!” Aside from immediately doing their jobs, students have also learned important life skills. Each morning, the students and the teacher greet each other through the “Good Morning” song (see Appendix G), where they have learned to be polite and use their manners when greeting someone. One day during research, the teacher taught the students a new song, which had actions to it: “Bear Scare.” It is similar to “Bear Hunt,” with slightly different directions. The students were instructed to climb over a mountain, jump in a lake, sleep in a tent, and hide from the bear (the “mountains” were wooden blocks that they were instructed to carefully step onto, and the “lakes” were small colored pads; these were scattered around the room for students to use). This one movement song was able to cover literacy, mathematics, and social studies (geographic terms), as well as following directions and working cooperatively, as there were not enough “mountains” for everyone, causing the students to share and take turns. Another following directions, as well as transition, rhyme used was the “Calming Rhyme” (see Appendix G). This one simple rhyme was able to show how well students followed directions (as it was first introduced in the middle of the study, and used every day afterward), and also got them focused for the next task. The teacher has mentioned, however, that it is interesting how no single activity engages every single student; some individuals who cannot sit still during instruction will occasionally lay down on the carpet during a movement song instead of participating, if the student does not agree with the song chosen.

This teacher has received incredible feedback from parents in relation to his use of music.

Some parents have specifically requested that their children be placed into his class based upon reports from parents of previous students, as well as reports of his musical experience and musical exposure for the students. One student in this class came to the school after the school year had already started. Her mother had heard about this teacher before registering the child for school. Her mother has since reported back that the child comes home every day after school, singing the songs that she learned in the class. (Her mother even reported that the child sang them so much, it started to “drive her crazy.”) Music stays with children much longer than the spoken word can. The teacher had one student last year who was “painfully shy” and spoke very little. This student’s parents reported back to the teacher that after being enrolled in his class, the child would go home after school, line his stuffed animals up, get out a guitar, and pretend to be this teacher, singing and playing for his animals.

At the beginning of the research period, a set of books was found on his bookshelf: “Phonemic Awareness Songs and Rhymes,” the fall, winter, and spring editions, from Creative Teaching Press. The teacher was asked whether he would recommend these books to another teacher wishing to integrate music, if they were a good resource for teachers to have. His response to this question was that he personally does not use them much, as he often improvises and uses songs and rhymes he is more familiar with; these books were actually left by a previous teacher, who did use some of the songs and rhymes out of the books. However, after looking through them, he believes that they could be a good beginning resource for teachers who are not as musically inclined, or musically creative. He mentioned that these would be a good start for those music-phobic teachers, who wish to begin integration – those wishing to “overcome their fear,” so to speak.

On the daily schedule that the general education teacher provided, there is a half-hour

session entitled “Musical Expression” (see Appendix E); the student teacher had mentioned that this session takes place within the classroom (e.g., not an out-of-room special, such as library or gym, or their scheduled music special time on Fridays). The teacher explained that the students in the past used to have two separate music specials outside of the classroom, and one of these half-hour sessions was taken away from them, possibly due to budget cuts. The teacher did not want his students to lose that half-hour of music per week, so instead of filling that time with something that other teachers would deem “more academic,” he decided to make up for the lost music special and substitute it with a music special within the classroom. Depending on the time of the year and the unit being studied, he may opt to do more or less music. During the course of this study, the researcher was able to observe one such Musical Expressions session. During this half-hour block, four interactive songs were sung, engaging individual students in one and the whole group in the other three: “I’ve Got Peace Like a River” was the first song sung, which engaged the whole group. Next was a song based around colors, which engaged individual students at a time (e.g. “Bob wore his blue vest, blue vest, blue vest all day long...Amy wore her red socks, red socks, red socks all day long...,” etc.). A nursery rhyme medley was performed next, where a student would choose a nursery rhyme and the class would sing a silly version of it before performing the real rhyme. Finally, a song called “Build It Up & Knock It Down” was sung, engaging the whole class in repetition, before the “Calming Rhyme” was used to wrap up the Musical Expression block. He usually themes the entire month of March after musical instruments, where he teaches the students to make several instruments (in the past he has made rainsticks with his students), brings in guest musicians to play and speak to the students, and teaches them about musical history. However, due to the presence of his student teacher for the first two weeks of March, he was unable to do that this year.

His recommendations for teachers just beginning to integrate music into the general education curriculum were plentiful. The very first thing he advised was that if a teacher cannot do something, find people who can and bring them in. His recommendations for musicians were to research outside resources; ask a musician from a local church, find out about music student practica from a local college (a practicum is a one week long teaching experience for music education students – most of these college-age music students need to complete at least two to three practica throughout their four-year music education collegiate program before student teaching), ask the district high school band director if he or she can bring over a group of students to talk about their instruments, and to even poll the parents of the students in the class. He advised, though, that if a teacher is looking for recordings of music to use in the classroom, that the teacher should be the first filter. If the teacher thinks it is “too cute” or “dumbing down,” then it should not be used. This teacher mentioned the Dr. Jean songs – he believes that she has great ideas, but he does not think it is at all necessary to use what he calls “the voice” – that silly sounding, unnaturally high-pitched voice – to speak or sing to children, as Dr. Jean uses. His recommendations of good recordings include those of the Banana Slug String Band; Trout Fishing in America; Jack Johnson; Renee & Jeremy; Pete Seeger; and Tom Chapin. He stated that first and foremost, a teacher should try to use authentic music; he is not a fan of taking pre-existing songs and changing the lyrics in order to teach the students something specific. He mentioned how frustrated he gets when he hears a song with spring-related words, but a Christmas song melody behind it. Many pre-existing songs can easily be used as transition songs, such as this teacher’s use of “London Bridge,” but for the most part these songs are not used for actual instruction. His one specific exception to this rule, however, is “Hey, Little Ant,” as the book and song alone are purposely written to teach something specific. This story and

song teach the students about morals, and leaves the story hanging at the end asking the students what they would do. This is one of this teacher's favorite songs to teach to students, as it results in a very in-depth problem-solving discussion. He recommended using audio books with songs, like the ones previously mentioned: the "Pete the Cat" series by Eric Litwin; "Hey, Little Ant" by Philip and Hannah Hoose; "The Day the Library Went Wild" by Jay Mankita; and "What Will You Wear, Jenny Jenkins?" by Jerry Garcia and David Grisman are the ones most often seen used in his classroom. His final, and most attention-grabbing piece of advice, was that "You don't have to be a musician to bring music into the classroom."

Discussion

Response/Reflection

A few things surprised me during the research period. I admit that I expected to hear the students singing songs or playing rhythms during non-instructional time. However, as I was observing them, the music that I heard from the students was much more complex than I had anticipated. There were of course the usual instances of music, such as a group of students throwing a birthday party for a stuffed animal and singing "Happy Birthday" to him. However, there was also cooperative group improvisation that I overheard as well, particularly one morning outside on the playground, when three girls sang a 10-minute song about the sunny weather together. There were also several students who would sing songs to themselves while in the bathroom, clearly thinking that no one outside the door could hear them. It may have been the only time these students felt safe freely expressing themselves, thinking that they alone could hear their songs. I was also slightly surprised, and pleased to find out, that there is a literacy and mathematics program that is music-oriented (the *Waterford Early Learning Program*). I was excited to see this program in use every single day during literacy centers, and I enjoyed hearing

the students singing along with the songs and sharing their headphones with their neighbor because they liked the songs so much.

I was pleased to see that some of my beliefs were confirmed as well. One such belief is that music can be used in nearly every aspect of the classroom. This does not mean that it needs to be used every minute of every day; rather, it has the potential to be used in a plethora of different situations and areas. I heard the students sing more letter name/sound practicing songs than I could even count. They sang songs that taught them about important life skills, such as cooperation, manners, morals, and following directions. They sang songs that involved counting, science, and geography terms. Transitions in this classroom were nearly seamless, as the students responded to the transition songs chosen by the teacher. Music can be used as both a calming/focusing activity and as a way to get the students' "jitters" out before beginning instruction. Music can easily be used at any point during the day; if in the middle of an activity the students are not focusing or doing their work, the teacher can use a song or a rhyme to refocus them and get them back on task.

I feel that the research revealed all that was expected and more. It revealed how one master teacher has found a way to keep music in the classroom. Although it was a relatively short observation period, the research was still able to reveal nearly all that was expected.

Relation to the Literature

The research revealed signs of relating to both Howard Gardner's (2006) idea of multiple intelligences, as well as Robert Root-Bernstein's (2004) belief that music is integrally connected to the other subject areas. The general education teacher mentions Gardner's multiple intelligences at one point during the research, stating that if the students aren't given the opportunity, there is no telling where their strengths are outside of academics. He also, although

unintentionally, partially proved Root-Bernstein's (2004) idea of synosia, as he can so easily connect the music that he chooses to use with his students to at least one, if not an infinite number, of other areas – either academic or life skills.

According to Miranda's (2004) five global dimensions of developmentally appropriate practice for kindergarten, a positive recognition of individual students by name can foster the first of these dimensions, that of creating a caring community of learners. This general education teacher uses a multitude of songs in which he can input individual students' names in order to personalize the songs and make them more relatable to the students. Whether intentional or unintentional, this teacher has also mastered Miranda's (2004) fifth dimension, that of establishing reciprocal relationships with families. Some of the parents of the students in his classes are very open about the fact that they specifically requested that their child be placed in his class, because of his integration of music.

Copple and Bredekamp's (2009) definition of developmentally appropriate practice in kindergarten in relation to music is quite specific, although very evident in this classroom. Copple and Bredekamp (2009) explain that it is appropriate for music to be integrated into the other subject areas, as this teacher integrates it with literacy, math, social studies/geography, and life skills; movement activities can engage the students in recognizing and following rhythms, as this teacher uses a multitude of different movement songs every day; and it is appropriate to incorporate curriculum and experiences that actively engage children, as nearly every piece of music that this teacher uses does for his students. However, as developmentally appropriate this teacher has proven to keep his curriculum through his music integration, there are still limitations to the study of his classroom.

Limitations

As with every study, there are several limitations that correspond with this study. The first, and most obvious, limitation is the fact that this study did not uncover any type of causality. Due to the type of study conducted, the findings simply uncovered a contextually rich description of one single classroom. However, it was the closest thing to a perfect classroom for this particular study, as the teacher wholeheartedly believes in keeping music in education.

The fact that the teacher is a self-taught musician rather than a formally trained musician could be considered a second limitation to some. Others, however, may not see this as a limitation at all, but rather a liberating piece of information. Just because he was not formally taught does not mean that he is incapable of passing on his knowledge. It also begs the question, what does it mean to be “formally educated” in such an open-ended discipline as music? Maybe he did not take guitar lessons from a guitar teacher – but that does not mean that he cannot play the guitar. However, it is still relevant to ask the question, how different would the classroom and curriculum be if this study were performed in a classroom with a formally trained musician?

A third limitation is, of course, the time of the year in which the study took place. The research period was during the third quarter of the year, and was only a few weeks long. How different would the description be if the study had taken place in the fall or over the course of the whole year? Each of these limitations is worth further inquiry.

Further Implications

Each of the limitations of this study could easily be countered by further research. The first limitation has the implication to lead into a study of causality. This study focuses on a contextually rich description of a model classroom. However, we do not know anything more about what exact effects music has on students’ learning. Further research, perhaps over a longer

period of time, could look deeper into the effect of music on students' academic achievements.

The second limitation could be countered by studying a classroom teacher who was formally trained in music, and comparing the results to those found here. How many differences can be found between a self-taught musician/teacher and a formally trained musician/teacher?

The third limitation is the most obvious, and possibly the easiest limitation to counter. It would require simply a longer observation period. If a researcher wanted to tackle both the first limitation (causality) and the third limitation (time) simultaneously, a study could be performed comparing students' academic performance at the beginning of the year versus the end of the year, focusing on skills specifically taught through musical means.

After spending several weeks observing this classroom, it is clear that music is an essential factor in the way that this classroom functions. The students are well-behaved, they work well together, transitions are smooth, and the general flow of the classroom is much more fluid than many other kindergarten classrooms appear to be. Music, particularly when integrated with other subject areas, is shown to be a developmentally appropriate practice for young students. Howard Gardner's (2004) theory of multiple intelligences explains that music is considered an intelligence in itself. Holding (2010) reveals how distinct the musical intelligence truly is, as it has a uniquely close connection with each of the other intelligences. Robert Root-Bernstein (2001) believes that intelligence can be transferred from one discipline to another in his phenomenon termed synosia, and that music fits well into all other disciplines. Copple and Bredekamp (2009) explain that music can be used to teach new vocabulary in literacy, count beats in mathematics, and teach about different cultures in social studies. This kindergarten teacher uses music to teach all of these things and more. Music is effectively used to teach literacy, mathematics, science, social studies, transitions, and even life skills and morals.

Through the incorporation of a number of songs during the students' morning meeting time, the teacher gives the students an ample opportunity to come together, collaborate, focus, and prepare for the day in an engaging manner. Music and technology integrated into the literacy block (using the *Waterford* program) allow the students to learn and practice important literacy skills at an individualized pace and level. Counting songs, such as "5 Little Ducks", are sung multiple times per week to practice the students' simple addition and subtraction skills. Many movement songs offer students a chance to express their personalities without risk of embarrassment, such as "Pete the Cat: I Love My White Shoes," by Eric Litwin. Many others offer students the chance to work together and problem solve, such as "London Bridge." Others simply offer students the chance to exert built-up energy, such as "Shake My Sillies Out."

The purpose of this ethnographic case study was to describe one master teacher's utilization of music within a general education kindergarten classroom. It presents how music can be used, what types of music can be used, and the responses of several students to the music used within their classroom. This study has focused on one general education teacher's techniques of utilizing music in the classroom. The questions asked of him have determined his reasoning for using music in such a wide context within the general education classroom.

"Any time with students and music – even just five minutes per day – is time well spent" (Hellwig, 2005, para. 5). Music is one of the easiest things to incorporate into any other discipline in the curriculum. It is extremely versatile, and comes in many different forms and genres to reach and engage all students. The atmosphere in this classroom is almost entirely based upon the music the teacher uses with the students. A teacher does not have to be a musician in order to introduce music into the curriculum; rather, he or she should use the resources available, including local college students, parents, and even the district's high school

students, as well as audio books and pre-recorded music by artists such as Jack Johnson or Pete Seeger, to further the students' learning in an educational, interactive, and engaging way.

Integrating music into the general education curriculum is one of the easiest things to do for the students. Students should be given that chance to show what they know in a way that can express their personal creativity. Music fits into every subject area – students can write lyrics to a song for literacy, count the number of beats per measure or track how often the meter changes for mathematics, discuss scientific terms such as animal habitats with songs like “Bear Scare,” even research geographic or historical terms and figures for social studies (for older students, when learning about the 1960s and 1970s, students can listen to the song “We Didn’t Start the Fire” by Billy Joel, and make a project about researching all of the lyrics). Music is easily adaptable to any grade level. Although this project focuses on music used in a kindergarten classroom, everything this teacher does with his students can be adjusted to be used with older students. In regards to the literature, the Mozart Effect works with students of all ages, even adults. Using soothing background music while taking tests or doing classwork can help the students focus.

I have always been an advocate of using music in education, as I learned best through music. I would always incorporate music somehow into all of my school projects. If it was social studies, I would play a few tracks of music from the time period we were studying. If it was literacy, I would take inspiration from song lyrics. If I had to memorize facts for any subject, I would memorize them in a rhythmic fashion; I would always say them the same way, imagining some sort of drum beat behind me while reciting the facts to myself. I know that I cannot be the only person in the world who learns through music, and I fully understand how differently each and every student learns. That is why this study was so important to me; I have

never seen another teacher that accepts and embraces this difference in learning the way that this general education teacher does for his students. He is able to use his own strengths and interests to help his students learn. He uses what he knows to further the students' skills, whether they are academic – literacy, mathematics, science, or social studies – or life skills, such as following directions, cooperation, or using appropriate manners. This teacher allowed me to see how a musically rich kindergarten classroom should look. I gained insights into why he chooses to use music and the ways in which he does so. I was able to take away an infinite amount of knowledge from this experience, including how to use music with kindergartners, different ways of doing so, ways in which I can differentiate the music use for different age levels, and ways to make up for any skills I may be lacking – for example, I cannot play the guitar the way that this teacher can, and does on a daily basis, but I could certainly bring in a guitar player for a presentation or workshop for my own students. This study seemed like more of a privilege for me, rather than just a case study, as I feel I have taken much more away from it as an educator than as a researcher. If I have learned just one thing during this experience, it has been that music is one of the easiest things to incorporate into the general curriculum, and students not only should be given, but deserve to be given the chance to engage themselves in their learning in a way that relates to them – and in one way or another, music relates to every single one of them.

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Appendix

Appendix A

Teacher Consent Form (Copy for the General Education Teacher and Student Teacher)

Consent Form

My name is Stacie Gronski. I am a graduate student in the Department of Curriculum and Instruction at SUNY Fredonia. I would like to conduct a research-based ethnographic case study on the musical teaching techniques utilized within your classroom. The purpose of this study is to document how a general education teacher can successfully bring music and musical teaching techniques into the classroom. It is also to document the ideas and reflections of a teacher/musician about the musical teaching techniques used throughout the school day.

I will be observing you as you teach, taking field notes throughout and documenting what happens in your classroom – the techniques that you use, the types of music you use, and how you respond to the students' reactions to the music. It will be strict documentation of you and your teaching – no personal or identifying information about you or your students will be included in the documentation.

I would like to incorporate the use of an audio-recorder during my observational periods. The purpose of the recordings is for documentation purposes only. I would like to be able to listen to each day's lessons once more within the following week (after each observational day) with "fresh ears," in order to add any information that I may have missed in my initial documentation. After each recording is reviewed, it will immediately be destroyed for your protection. NO recording will be kept longer than three weeks after the final observational day – after this three-week period, ALL remaining recordings will immediately be destroyed for both your protection and the protection of your students.

This study will take place within a five week period of the second school semester, between January 31st and April 6th. Each week will consist of two to three observational days. Each week will also end in a brief meeting with you to discuss your teaching decisions during that week – which techniques you used, what music or instruments you used, how you thought the students responded, how (or if) any lesson could have gone better and what could have made it better (in the sense of student response, interaction and learning).

There are no risks so far discovered regarding this study, as it is nearly strictly observational and no personal/identifying information will be documented. However, the benefits of this study include the information that I gain from your teaching styles and reflections that will help other teachers begin incorporating music into their own classrooms in a beneficial way to their students.

Participation in this study is entirely voluntary. If at any time you wish to withdraw from this study, there will be no penalty.

If you have any further questions about the study, please feel free to call or email me (607-857-4564, gron4584@fredonia.edu), my faculty sponsor Dr. Janeil Rey (716-679-7002, janeil.rey@fredonia.edu), or Human Subjects Administrator Maggie Bryan-Peterson, CRA (716-673-3528, petersmb@fredonia.edu), at any time.

Please read all components of this form, fill out and sign the bottom portion as appropriate, and return to me as soon as possible. Upon return you will receive a copy of this form to keep on file.

I agree to participate in this study, and understand all of the risks and benefits associated.

I do not agree to participate in this study.

(Print Name)

(Sign Name)

Date

Appendix B

Student Consent Form (Copy)

Hi,

I'm Ms. Gronski. I'm a student, like you. For a project at my school, I want to watch your teacher Mr. Daly-Griffen teach and see how he uses music to teach you new things. While I watch him, I'm going to be writing notes about what happens in your class. I might even write something about what you say or do in class. After I'm done watching your class, I'm going to write a paper about what I saw.

I might want to include something you did in class, but I won't use your name. I need to know if it is okay with you if I describe some of the things you do and say in class while I'm watching. If that's okay, please write your name or make an "X" below. If you don't want me to write about you in my paper, that's okay too; you can say no. Neither your teacher, nor I will be upset. It's completely up to you if you want to be included or not. If you decide to be part of the paper, and then change your mind you can tell me at any time and I won't include you. There is nothing bad that can happen to you either by being included in the paper or not. I'll just be watching your class, and you'll be doing what you normally do in school. One good thing about this paper may be that other teachers will learn to use music in their classes like Mr. Daly-Griffen does. If you have any questions about what I'm doing, you can ask your teacher or me.

YES, Ms. Gronski can include things she sees me do and say in her paper.

Printed Name of student

Date

OR

NO, I don't want Ms. Gronski to include things she sees me do and say in her paper.

Printed Name of student

Date

Appendix C

Parental Consent Form (Copy)

February 27th, 2012

Dear Parent or Guardian:

My name is Stacie Gronski. I am a graduate student of Dr. Janeil Rey from the Department of Curriculum & Instruction at SUNY Fredonia. I am conducting a research project on using musical teaching techniques in the general education classroom. I request permission for your child to participate.

The study consists of direct observation of your child’s teacher, Mr. Daly-Griffen, and documentation of his teaching styles and techniques. Temporary audio recordings will be taken in order for me to take more detailed field notes regarding Mr. Daly-Griffen’s teaching – the recordings will be destroyed immediately following their review (no later than April 14th), in order to protect your child. No personal or identifying information will be taken regarding your child for this study. The project will be explained in terms that your child can understand, and your child will participate only if he or she is willing to do so. Only I will have access to any general information from your child in regards to the study. At the conclusion of the study, children’s responses may be documented as group or general results only, such as “one child’s response to the song was...” or “ten students were engaged in this lesson, while three seemed uninterested...” etc. – no names or any other identifying information will ever be documented, as the study is focused on the teacher. This study will take place from February 27th, 2012 through March 30th, 2012. There are no known risks involved with this study, above normal classroom activity.

Participation in this study is voluntary. Your decision whether or not to allow your child to participate will not affect the services normally provided to your child by the school. Your child’s participation in this study will not lead to the loss of any benefits to which he or she is otherwise entitled. Even if you give your permission for your child to participate, your child is free to refuse to participate. If your child agrees to participate, he or she is free to end participation at any time. You and your child are not waiving any legal claims, rights, or remedies because of your child’s participation in this research study.

Should you have any questions or desire further information, please feel free to email me at gron4584@fredonia.edu, my faculty sponsor, Dr. Janeil Rey, at janeil.rey@fredonia.edu, or Human Subjects Administrator Maggie Bryan-Peterson, CRA, at petersmb@fredonia.edu. Keep this letter after tearing off and completing the bottom portion and returning it to your child’s teacher by **Thursday, March 1st**.

Sincerely,

Stacie Gronski
SUNY Fredonia Graduate Student

Please indicate whether or not you wish to allow your child to participate in this project by checking one of the statements below, signing your name and returning this bottom portion to Mr. Daly-Griffen by **Thursday, March 1st**.

- I grant permission for my child to participate in Stacie Gronski’s study on Mr. Daly-Griffen’s musical teaching techniques.
- I do not grant permission for my child to participate in Stacie Gronski’s study on Mr. Daly-Griffen’s musical teaching techniques.

Signature of Parent/Guardian

Printed Name of Child

Printed Name of Parent/Guardian

Date

Appendix D

Calendar of Observation Days

<u>Sunday</u>	<u>Monday</u>	<u>Tuesday</u>	<u>Wednesday</u>	<u>Thursday</u>	<u>Friday</u>	<u>Saturday</u>
February 26 th	February 27 th	February 28 th	February 29 th	March 1 st	March 2 nd	March 3 rd
March 4 th	March 5 th	March 6 th	March 7 th	March 8 th	March 9 th	March 10 th
March 11 th	March 12 th	March 13 th	March 14 th	March 15 th	March 16 th	March 17 th
March 18 th	March 19 th	March 20 th	March 21 st	March 22 nd	March 23 rd	March 24 th
March 25 th	March 26 th	March 27 th	March 28 th	March 29 th	March 30 th	March 31 st

March 1st, 5th, 6th, and 7th (the purple boxes) were the observation days when the student teacher was leading instruction.

March 19th-23rd and 26th-30th (the green boxes) were the observation days when the general education teacher was leading instruction.

March 20th, 22nd, 26th, and 28th (the yellow highlighted days) represent days when I was not originally planning to observe – these days were added to the calendar after the study began.

(*March 30th was both the final observation day as well as the informal teacher question and answer session.)

Appendix E

Weekly Class Schedule (as provided by the classroom teacher)

Monday	Tuesday	Wednesday	Thursday	Friday
8:00-8:25 Open Centers and Welcome	8:00-8:25 Open Centers and Welcome	8:00-8:25 Open Centers and Welcome	8:00-8:25 Open Centers and Welcome	8:00-8:25 Open Centers and Welcome
8:30-9:00 Circle Time	8:30-9:00 Circle Time	8:30-9:00 Circle Time	8:30-9:00 Circle Time	8:30-9:00 Circle Time
9:00-9:30 Gym	9:00-9:30 Gym	9:00-9:30 Art	9:00-9:30 Gym	9:00-9:30 Music
9:35-11:20 Integrated Literacy Block	9:35-11:20 Integrated Literacy Block	9:35-10:10 Integrated Literacy Block	9:35-11:20 Integrated Literacy Block	9:35-11:20 Integrated Literacy Block
Snack	Snack	Snack	Snack	Snack
11:25- 11:55 Musical Expression	11:25-11:55 Library	10:10-10:40 Computer Lab *Recycling 12:30-12:45	11:25-11:55 Art	11:25-11:55 Library
12:00-12:45 Integrated Math Block	12:00-12:45 Integrated Math Block	12:00-12:45 Integrated Math Block	12:00-12:45 Integrated Math Block	12:00-12:45 Integrated Math Block
12:50-1:25 Lunch	12:50-1:25 Lunch	12:50-1:25 Lunch	12:50-1:25 Lunch	12:50-1:25 Lunch
1:25-1:55 Outside	1:25-1:55 Outside	1:25-1:55 Outside	1:25-1:55 Outside	1:25-1:55 Outside
2:00-2:30 GEMS/Science Social Studies SSS	2:00-2:30 GEMS/Science Social Studies SSS	2:00-2:30 GEMS/Science Social Studies SSS	2:00-2:30 GEMS/Science Social Studies SSS	2:00-2:30 GEMS/Science Social Studies SSS
2:30-2:40 Closure	2:30-2:40 Closure	2:30-2:40 Closure	2:30-2:40 Closure	2:30-2:40 Closure
2:40-2:50 Dismissal	2:40-2:50 Dismissal	2:40-2:50 Dismissal	2:40-2:50 Dismissal	2:40-2:50 Dismissal

Appendix F

Final Set of Informal Questions for the General Education Teacher

1. How do you feel the integration of music into the general education curriculum, specifically morning meeting, literacy, and mathematics, affects the atmosphere of the classroom? (Why is music important in general education?)
2. Has music helped the students' literacy or mathematics skills improve in any way? If so, in what ways?
3. How do you feel music affects classroom management and student behavior?
4. Have there been any reports from parents or guardians of students' increased literacy skills, mathematics, or music use at home? (Have you had any parental feedback of the music you use in your classroom affecting the students outside of the classroom?)
5. On your bookshelf, you have three editions of the seasoned "Phonemic Awareness Songs and Rhymes" books – do you think these are a good or bad resource for teachers, and why?
6. Tell me more about the Musical Expression time scheduled on Mondays.
7. What are your recommendations for teachers wishing to begin integrating music for the first time?

Appendix G

Selected Song/Rhyme Lyrics

“Everybody, Everywhere”

Everybody, everywhere

Help your friends clean up, please,

And get to the circle, everybody

Everybody, everywhere

“Good Morning”

Good morning, good morning, and how do you do?

Good morning, good morning, and how do you do?

Turn to your neighbor and shake their hand, turn to your neighbor and shake their hand, turn to your neighbor and shake their hand,

How are you today?

I am fine, how about you? I am fine, how about you? I am fine, how about you?

How are you today?

“Today/Yesterday/Tomorrow”

Today is [Monday, Monday, Monday.]

Today is [Monday] all day long.

Yesterday was [Sunday, Sunday, Sunday.]

Yesterday was [Sunday] all day long.

Tomorrow will be [Tuesday, Tuesday, Tuesday.]

Tomorrow will be [Tuesday] all day long!

“Days of the Week” (to the tune of “The Addams Family” theme song)

Days of the week (snap, snap), days of the week (snap, snap), days of the week, days of the week, days of the week (snap, snap):

There’s Sunday and there’s Monday, there’s Tuesday and there’s Wednesday,

There’s Thursday and there’s Friday, and then there’s Saturday!

Days of the week (snap, snap), days of the week (snap, snap), days of the week, days of the week, days of the week (snap, snap)!

“What’s the Weather?”

What’s the weather, what’s the weather, what’s the weather like today?

What’s the weather, what’s the weather, what’s the weather like today?

Is it sunny, is it cloudy? Is it rainy out today?

Is it snowy, is it windy? What’s the weather like today?

“Hands To My Side”

When my hands are to my side,

And I’m standing straight and tall,

My mouth is closed, my eyes are forward,

I’m ready for the hall.

“Calming Rhyme” (adapted by Nellie Edge)

Let your hands go clap, clap, clap. Let your fingers go snap, snap, snap.

Let your lips go very round. Do not make a single sound.

Fold your hands, close each eye.

Take a deep breath, and end...with a sigh.

Appendix H

CITI Certificate (Copy)

CITI Collaborative Institutional Training Initiative**Human Research Curriculum Completion Report**

Printed on 2/23/2012

Learner: Stacie Gronski (username: gron4584)**Institution:** SUNY - College at Fredonia**Contact Information** Department: Education

Phone: 607-857-4564

Email: gron4584@fredonia.edu

Group 1:**Stage 1. Basic Course Passed on 10/21/10** (Ref # 5136009)

Required Modules	Date Completed	
Introduction	10/20/10	no quiz
History and Ethical Principles - SBR	10/20/10	4/4 (100%)
Defining Research with Human Subjects - SBR	10/21/10	5/5 (100%)
The Regulations and The Social and Behavioral Sciences - SBR	10/21/10	5/5 (100%)
Assessing Risk in Social and Behavioral Sciences - SBR	10/21/10	5/5 (100%)
Informed Consent - SBR	10/21/10	5/5 (100%)
Privacy and Confidentiality - SBR	10/21/10	3/3 (100%)
Research with Prisoners - SBR	10/21/10	4/4 (100%)
Research with Children - SBR	10/21/10	4/4 (100%)
Research in Public Elementary and Secondary Schools - SBR	10/21/10	4/4 (100%)
International Research - SBR	10/21/10	3/3 (100%)
Internet Research - SBR	10/21/10	4/4 (100%)
Group Harms: Research With Culturally or Medically Vulnerable Groups	10/21/10	3/3 (100%)
Vulnerable Subjects - Research Involving Workers/Employees	10/21/10	4/4 (100%)
Conflicts of Interest in Research Involving Human Subjects	10/21/10	2/2 (100%)
SUNY Fredonia State College	10/21/10	no quiz

For this Completion Report to be valid, the learner listed above must be affiliated with a CITI participating institution. Falsified information and unauthorized use of the CITI course site is unethical, and may be considered scientific misconduct by your institution.

Paul Braunschweiger Ph.D.
Professor, University of Miami
Director Office of Research Education
CITI Course Coordinator

Appendix I

Human Subjects Research Committee Approval (Copy of Approval E-mail)

(*Title of thesis has changed since the date of this e-mail, from “Music Incorporation in the General Education Classroom” to “Music Integration in the Kindergarten Classroom.”)

Ms. Gronski and Dr. Rey --

Thank you for your revised application for your proposed research titled *Music Incorporation in the General Education Classroom*. Your revisions have answered the concerns of the Committee. This e-mail is your approval and your research may proceed as described.

As a reminder, you must comply with Part D of the Campus Policies on Human Subjects requiring notification at the time data collection begins and when it is done. You may accomplish this with a simple e-mail to me.

Thank you for keeping the high standards relating to research and the protection of human subjects on the Fredonia campus. Best wishes on your research.

Maggie Bryan-Peterson
Human Subjects Administrator